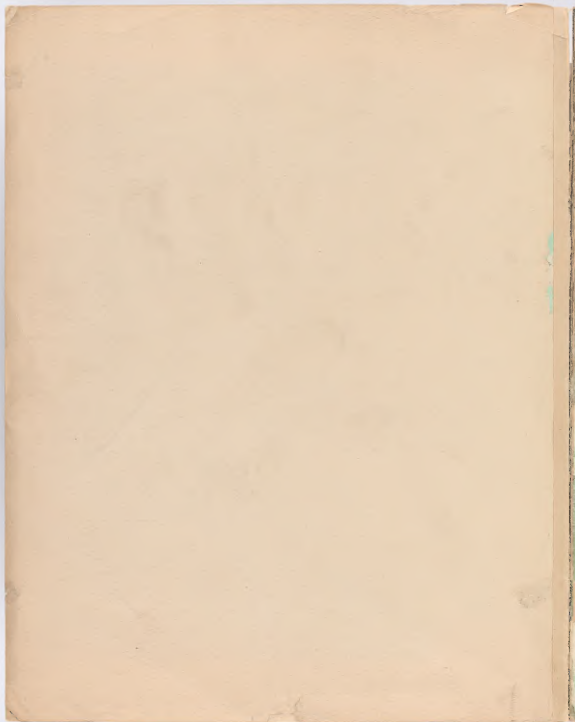


Catalogue of Stained Glass Windows
by Heaton & Butler.
c. 1860

Note the statement (p. 16) that the illustrations were photographed on wood. In 1858 the firm was at 236 Marylebone Road and in 1862 had taken in another partner (Bayne) and exhibited at the Great Exhibition under the name of Heaton, Butler, and Bayne.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

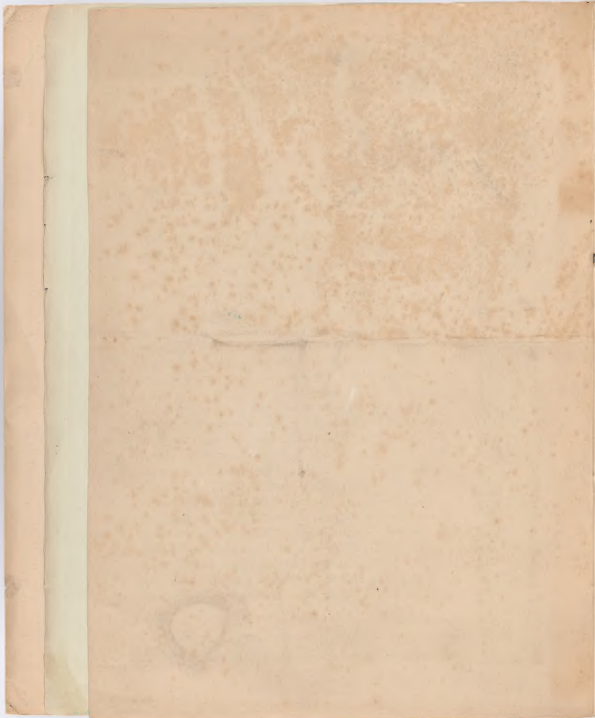
Re "Antique glass" -- See p. 5

From the
"Dictionary of National Biography."

HEATON, Clement (1824-1882) glass-painter and decorator, son of James Heaton, a Wesleyan Minister, was born at Bradford, in Wiltshire, in 1824. He spent his early years in commerce, but occupied his leisure with drawing. The so-called Gothic revival encouraged him in his 26th year to begin business at Warwick as a glass-painter and designer. Shortly afterwards he came to London and founded the firm of Heaton and Butler. Though chiefly occupied with glass-painting, he gave the initiative to a new and extensively adopted style of Church-decoration. This was essentially Gothic in style, but he combined his own original conceptions with carefully studied motives from natural history, heraldry, early Christian symbolism, etc. He made great use of line-decoration, and as his colouring improved by practice, he acquired a peculiar style, which was much admired at the time. He made many experiments to insure permanent and trustworthy colours for glass-painting and mural-decoration, but they were checked by his sudden death in 1882. Among his principal works, many of which were carried out in conjunction with Sir Arthur Blomfield as architect, were the decoration of the chapel at Trinity College, Cambridge, Eaton Hall, the Town Halls at Rochdale and Manchester, the Mansion House and Merchant Venturers Hall at Bristol, and churches at Banbury, All Saints', Ascot, West Newton and Sandringham.

L.C.

[Private information.]





ILLUSTRATED

CATALOGUE

OF

STAINED GLASS
WINDOWS

HEATON AND BUTLER
CARDINGTON STREET
HAMPSTEAD RD LONDON





Glass Staining.



THE beautiful art of Glass Staining has, during the last few years, been restored to its true position among the Christian arts. Its ancient splendours have been revived, and that which is justly regarded as one of the most interesting accessories of ancient architecture has, by the labours of earnest men, been reproduced for the enrichment of our churches, public buildings, and private dwellings.

The revival of the decorative arts generally (among which Glass Staining holds no mean place), is owing to several causes, among which may be mentioned the restoration of numerous old buildings, the rapid increase of churches, the general spread of artistic knowledge, and the increasing apprehension of the fact that objects of utility may also be rendered objects of beauty and attraction, without detracting from their fitness for their original purposes. These causes, combined, have directed an amount of attention to Stained Windows especially, which a few years ago would have been deemed chimerical.

But this decorative art has not, even yet, attained to that general appreciation which it enjoyed in olden times, though the appliances for its manipulation were then far more limited than at present. Its magnificent effect, however, in both sacred and secular edifices; its recognised appropriateness for monumental purposes owing to its imperishability, attractiveness, and scope for sacred illustration; combined with the extraordinary reduction in the cost of its production—are, however, rapidly bringing it into the general favour which it merits.

It will facilitate the comprehension of the principles and resources of Glass Staining, if we briefly sketch the rise and progress of the art till it reached its climax in the fourteenth century, and its subsequent decline until it became all but extinct in the eighteenth century, towards the end of which it was again cultivated to a limited extent, and gradually assumed a higher character, until in recent years

it has received an impetus which has again raised it to its true place as one of the noblest, most beautiful, and fascinating arts of the age.*

STYLES OF GLASS STAINING.

Glass, as a substance, was discovered and used at a very remote period; the Egyptians, 3,000 years ago, as well as the Greeks and Romans, being evidently acquainted with its use; but its application as a transparent protection for the interior of buildings against the weather, was unknown until about the eighth century, when glass was first adopted in the construction of churches, though its introduction into dwellings was not general until several centuries later.†

Immediately glass was used for windows, the opportunity it afforded for decoration suggested itself and was freely taken advantage of. Specimens of work as far back as the twelfth century‡ are still preserved, and though they are frequently classed with Early English, yet when discriminating the various styles, we find they possess peculiarities of their own, and are interesting as being early efforts in an art which in course of time attained such distinguished eminence, and was at length so completely identified with Christian architecture that no ecclesiastical structure was considered complete without having its transparent walls variously and richly decorated. The abbey church of St. Denys, in France, exhibits the most perfect examples of this period, being supposed to date about the beginning of the twelfth century.

Succeeding to the rude Norman efforts, we have the **EARLY ENGLISH** Style, corresponding with the first Pointed period of Gothic architecture, extending from about the year 1150 to 1280.

The Stained Glass of this period, until near its close, resembles in most characteristics that of the previous century. The design of the window was composed of simple but beautiful geometric forms, and the colouring was intense and gem-like, red and blue generally predominating. The foliage was an adaptation of Grecian and Roman ornament, always conventionally treated, but becoming more natural towards the close of the period. The figures, though often rude and treated in the most abstract manner, were forcible and effective. Some of the windows were composed almost entirely of coloured glass; these are perfect mosaics of the most vivid, intense, and gem-like tints, excluding more light than others, but imparting an extremely solemn and impressive effect.

The **DECORATED** STYLE, corresponding with the secondary period of Pointed architecture, prevailed from 1280 to about 1380.

* The limits of an introduction to a trade Catalogue preclude an extended disquisition upon the various styles, but those who desire to obtain full information upon the subject, will find it most ably and comprehensively treated in Mr. Winfon's "Hints on Glass Painting by an Amateur," a vol., 8vo. This is the best work upon the subject, and has had great influence in elevating the art to its present state of efficiency.

† Previously to the use of glass, the windows of churches had those shutters, or were filled with slabs of tile or alabaster. The windows in the apse of the church of St. Miniato, at Florence, erected in 1003, are each filled with a single slab of transparent alabaster, which, when illuminated by the morning sun, flung with a cloudy rosette light—*Merrifield's Ancient Painting.*

‡ We find references to the art as early as the ninth century, though no authenticated specimens have come down to us.

The artists had now attained the mastery over the principles of design and colour, had acquired confidence in their own powers, and boldly exhibited the originality of their genius in works of surpassing beauty and grandeur.

The leading characteristic of this style is the natural forms of its ornament. The attempt to imitate classical models was abandoned, and to the woods and fields the painter went to learn the varied forms of beauty nature draws. The leaves of the ivy, oak, maple, and most other well-known trees, may be recognised in the productions of this period. The simple geometric forms of the preceding centuries now gave place to more elaborate combinations. The use of a canopy over figures and subjects became general; and running patterns, in imitation of weeds, flowers, and plants, filled up the details of the windows, according to the untrammelled fancy of the artist.

The figures are more refined than the last English, and the designs more flowing and ample. They are severe in drawing, and closely resemble in character those in the illuminations and sculptures of the time.

It was during this period that Glass Painting attained its purest and most perfect development; and when we consider the exactness and excellence of the designs, the beauty of the ornaments, the rich harmonious contrast of the colours, and the expressiveness of the human figures introduced, it is impossible to withhold our admiration, even when regarding the windows simply as decorations. But, in addition to these merits, the deep religious feeling exhibited in the sacred illustrations, and the perfect adaptation of the whole to the architecture, deserve our highest commendation. Jules Labarte, in his *Hand Book of the Middle Ages*, should have included the glass of the fourteenth century in his remarks on that of the twelfth and thirteenth, where he says—

"The chief merit of the windows of the twelfth and thirteenth centuries, and which, notwithstanding their many imperfections, causes them to be esteemed, is their perfect harmony with the general effect of the edifices to which they belong. At whatever distance we examine them, we are struck by the elegance of their forms, and the brilliance of their colours; the artist has had no intention of executing an independent work; he has given himself no trouble about a faithful copy of nature; his whole aim has been to contribute, under the direction of the architect, to the ornamentation of the building, and he has never failed of success, through the skillful arrangement and harmonious combination of his colours, which, notwithstanding their audacity, shed over the interior of the temple a mysterious light, adding much to the solemn grandeur of the architecture. The harmony of the effect did not exclude a richness of detail. The mosaics of the grounds, and the borders which surround them, are always of graceful patterns of infinite beauty and of charming originality. The subjects are characterized by a touching simplicity, neither devoid of life nor movement."

As an illustration of some of the influences at work to promote the perfection of Glass Painting in the fourteenth century, we may here quote from the "*Architectural Year Book*," vol. i.:

"It is a sad thing, when we reflect upon the circuitousness, how many adventures was the path that

gathered to themselves in cementing and perpetuating power over their flocks. The early architects aided it by symbolism in church ornaments and decorations, and being in many instances ecclesiastics, they not only possessed the power to do so, but also to invent new symbols. The old painters on glass, deeply imbued with the same spirit, greatly assisted the advancement of this power. To design and execute a window of a superior character for a church, was a passport not only to the attainment of honour and wealth in this world, but, as far as the priesthood could secure it, a sure and certain means of salvation in the next. The painter who had adorned the altar, and the east or west windows of a church, by the production of a superior pencil, when lying upon his last bed of mortal agony, was surrounded by all the dignitaries of the church, who regarded him as a saint-like character, and administered its comfort with proportionate impressiveness and reliance upon their assumed saving powers. To men whose minds had tended strongly towards religious views, what greater incitement could be offered towards putting forth all the powers with which nature had gifted them, strengthened and refined by a profound impression that the work of their hands was pleasing to their Creator, and of service to His church?"

THE PERPENDICULAR Style followed from 1390 to 1470. As architecture then declined, so Glass Painting degenerated. The rich colouring of the preceding centuries gave place to delicate and silvery productions, but weak and feeble in character; the true principles of design were disregarded, and, although we meet with originality in the designs, and the figures are occasionally more correctly drawn than formerly, the stained windows of this period are, nevertheless, as a class, poor and unmeaning.

The close of the Perpendicular Period is, however, distinguished by the rise of the CINQUE CENTO Style (evidently of Italian origin), the duration of which was very brief, closing about the year 1550. This style is far superior to the Perpendicular; some connoisseurs, indeed, regarding it as fully equal to the rich Mosaics of the twelfth, thirteenth, and fourteenth centuries. The best windows of this period may be considered almost unapproachable as individual works of art; the colouring being harmonious and brilliant, the figures well drawn, and painted with remarkable transparency, whilst some degree of atmospheric effect is produced by a peculiar method of treatment; but the ornaments are unmeaning. The productions of this style cannot be regarded as architectural decorations, but as independent works of art. The best examples existing are in the Chapel of the Miraculous Sacrament, at Brussels, King's College Chapel, Cambridge, and in the choir of Lichfield Cathedral.

After the year 1550, Glass Staining, as an art, again declined, until at length the civil war and Commonwealth not only arrested all progress, but the Roundheads, in their puritanical zeal against what they deemed idolatrous works, destroyed a vast number of noble productions. There are some remains of stained windows executed after 1550; but, with few exceptions, they are of little value or interest.

Early in the seventeenth century, the Dutch artists, the Van Linges, erected several windows

in Abbott's Hospital, Guildford, in some of the Colleges at Oxford, and at Lincoln's Inn; and they have their admirers.

From the time of the Commonwealth to a very recent date, the productions have been scanty, and of a very unsatisfactory character. The value and interest of Glass Staining, as a decorative art, was lost sight of, and little was attempted beyond unskilful reproductions in glass of pre-existing paintings. A writer in the "Year Book of Architecture" observes—"A very few years ago, so small was the demand for Stained Glass, and so little was generally known about either the principles of ancient design, or the style of ancient drawing—what little was known being deposited as a kind of secret in the hands of two or three artists in the kingdom—so little, moreover, the nature, and therefore the cost, of the process was understood, that exorbitant sums were sometimes paid for the most paltry and wretched attempts, failures alike in design, drawing, colour, and composition, and the execution of a stained window of tolerable size was regarded as a prodigy of modern art, and appealed to triumphantly as a convincing proof that the mystery was not lost, but still existed in all its ancient perfection, in the keeping of a favoured few. Opinions so erroneous, now perhaps comparatively seldom prevail, notwithstanding, there is still a kind of lingering belief among many, that the art of producing the brilliant and permanent tinctures of antiquity is now lost, or is at best but empirical, and that the cost of the article is so enormous as to place this beautiful and once universal decoration far beyond the reach of ordinary means. Nothing can be more groundless than either of these opinions."

The above passage was written in 1845, since which time the art has made rapid progress, as we see in the abilities and resources of its professors, as in the general appreciation of its merits by the public.

Is Glass Staining, as now practised, necessarily inferior to that of the thirteenth and fourteenth centuries, which is justly regarded as presenting more points of excellence than that of any other period?

In no respect need the present fall short of that age in any department; one barrier recently overcome is in the material itself. The infancy of the art of glass manufacture gave a thick, translucent glass, uneven in texture, and in every way suitable to work into stained windows. Whatever might have been its inconveniences if required as a transparent protection from the weather, when coloured, its peculiar texture, even more than its colouring matter, caused it to rival the brilliancy of jewellery. The age of 500 years has produced no material superior to this for the special purpose required; but until Mr. Wainman, (to whom we are indebted for our most admirable "Hints on Glass Painting") turned his attention to the subject, the English glass painters were content with the use of a thin and poor material that could never, by the most skilful treatment, produce a window equal in jewellery richness to the old works. His labours, ably seconded by Messrs. Powell, of Whitefriars Glass Works, have conferred on glass stainers of the present day the great boon of a material in every way equal to the best of the thirteenth century; and their labours are now fully appreciated.

In every other respect also, the resources and appliances of the present time are equal if not superior to those of old, and the principles of their application are as well understood.

GLASS STAINING AND PAINTING—DISTINCTION AND PECULIARITIES

The art of Glass Staining, as now generally practised, must not be confounded with Glass Painting. The latter is a method of painting with semi-transparent enamels on white glass, which are afterwards fused, so as to incorporate the colour with the surface of the glass. This method was practised a few years ago, to the exclusion of the former. It is well calculated to produce a pictorial effect, but is costly, and, as we now think, unsatisfactory. It may be considered a sister art to Enamel Painting on copper, differing only in the pigments being semi-transparent instead of opaque, the system of using them being similar. Reynold's window in New College Chapel, Oxford, and the east window of St. George's, Windsor, are favourable examples of the style. There are also many fine Swiss paintings of this kind, in which the colours are remarkably brilliant. The colours, however, as used in England are indifferent, and liable to peel off when exposed to the atmosphere.

Glass Staining, on the other hand, though requiring specialities of manipulation, is similar in principle to Mosaic painting, which consists in imbedding small pieces of homogeneous coloured glass in cement, by which means the most beautiful and imperishable works are produced.

A stained window consists of multitudes of small pieces of translucent glass, united together with bands of lead. The colour is generally produced by mixing oxides of metals with the liquid glass before it is blown into sheets or circles, thus rendering it homogeneous. In other cases, as in ruby glass,* the colouring matter is on one side only of the glass, extending from about one-eighth to one-sixteenth of the entire thickness, the remainder being white. In this case it is called "flashed," or "veneered" glass. Fluoric acid removes this veneer, leaving a white figure on a red ground. There are many instances of this process in fifteenth and sixteenth century windows, especially where the pieces of glass were too small to be worked with lead, as in minute charges in heraldry; but at that time, fluoric acid being unknown, the colour was ground away with fine sand. There is much of this work in the fine east window of Beauchamp Chapel, Warwick.

Previously to the middle of the fourteenth century, each colour was leaded up separately; but afterwards we occasionally find the white glass partially stained with various tints of yellow, and in course of time the practice became general. Silver is the basis of this stain, and is the only true stain used to this day. The tint varies with the chemical mixture of the glass, and the quantity of stain applied; old glass taking a much richer colour than what is now commonly used. This is probably owing to the small proportion of iodine in the kelp which is used as an alkali in the manufacture, for we find that a glass made purposely with kelp will take a stain equal to the old material.

It is a remarkable fact that silver will act as a stain, either used in a metallic state, or in

* We suppose the old masters made their ruby glass according to the receipt in the Bolognese Manuscript "*Segreti per Colori*." "Take 2 lb. of copper, and melt it, and when it is melted, add 4 oz. of lead, and incorporate them well with each other, and throw the mass into cold water, and it will be broken small like grains of corn; then grind it as fine as you can, and stir it into the glass, and it will become red glass for making paternosters and other articles."—*Mrs. Merrifield's "Practical of Ancient Painting."*

combination with any other substance. The iodide of silver acts the most readily; but the most convenient form is the sulphuret of silver and antimony. We are not aware that its true chemical action has been ascertained, but are of opinion that, at the high temperatures to which all the glass is submitted, the silver will leave its combinations to form silicate of silver.

A stained window, however, somewhat differs from a Mosaic painting in respect that the outlines and shadows are painted with an opaque enamel, which is afterwards fused into the glass at a full red heat.* The engraving below, which is part of the tracery of St. Philip's Church, Kensington, will



FIG. 1.



FIG. 2.

readily show in what respect a stained window partakes of the character of a Mosaic painting, Fig. 1 showing the forms into which each separate colour is cut; and Fig. 2 the work completed with opaque enamel. It would be possible, in all but the very smallest works, to assimilate the process to Mosaic painting; but this would be a laborious and costly process; and as we find that the enamel, when properly made, will last an indefinite time, we consider it would be unnecessary labour and expense.

It is a frequent custom to test the quality of the enamel by scratching it with a knife or file, and it is considered good if it will bear that test and remain as glossy as sealing wax. The test is, however, by no means satisfactory. The glossiness of the colour is produced by the excessive use of fluxes made with deliquescent salts (principally borate of soda), and the more glossy it appears, the more likely it is to perish. We could mention works of great beauty, painted within the last ten years, in

* The enamel is composed of the peroxides of iron and manganese with certain proportions of a flux, which is a glass that readily melts at a much lower temperature than the coloured glass. No other metal than silver will unite with glass, unless in combination with a flux; this answers the same purpose as oil and varnish used in oil painting, viz., to make the colour adhere. In Mosaic glass, the above opaque pigment is, with rare exceptions, the only one used.

which the enamel has almost entirely disappeared. In fact, we have known glass painted with a very glossy enamel, which, after being laid by for a few years, even in a comparatively dry place, showed the painted lines covered with a white powder (hydrous borate of soda), the commencement of decay. In contrast to this, the greater part of the enamel in old work, even as far back as the thirteenth century, is intact to this day. These facts teach us to advocate the use of a mixture of red lead and sand or flint glass as a flux in preference to the use of any deliquescent salt. The colour will be somewhat dull, but a knife will not scratch it off, and even fluoric acid does not readily destroy it.

THE CONSTRUCTION OF A STAINED WINDOW.

In producing a stained window, the coloured design is first prepared on a small scale, and afterwards the figures and other parts are drawn to the exact size they are to appear in the window. In these working drawings or cartoons it is customary to mark the division of each piece of glass and the exact place of the leaden bands with double lines, the width between them showing the width of lead to be used. These bands, instead of being unightly in the completed window, are turned into a means of rendering the design more effective and definite; and few persons unacquainted with the structure of a stained window would conceive it to be composed of thousands of small pieces of glass, held together with strips of lead. The cartoon being coloured and approved of, a piece of tracing muslin of the same size is placed over it, on which is marked out with a fine black line the sizes and colours of the pieces of glass which will hereafter compose the window. This is called a cutting-drawing; Fig. 1, for instance, would be called the cutting-drawing of Fig. 2. On this drawing the glass-cutter places the white and coloured sheets of glass, cutting with a diamond* the various shapes. The outlines, and such shading as is absolutely necessary (and no more), are now painted on with the opaque enamel. In the case of a "subject" or figure, the various small pieces are fastened on to a large sheet of glass, with a mixture of bees' wax and rosin, which enables the painter to judge what the effect of the completed work will be. During this process the glass has to be once or twice submitted to a full red heat, in order to "burn in" portions of the painting, which cannot very well be executed all at once. Most of the glass in stained windows is fired twice and sometimes thrice.

The burning of the glass requires skill and attention, and is always attended with considerable risk. Sufficient heat may not be applied, when the glass will require firing again; but if too much heated, all the work will become faint and indistinct, and must be repainted. In addition to this risk, fractures are constantly occurring, and sometimes the contents of the kiln are what is called "sulphured" that is, the enamel, which should have fused into the glass, is only burnt into a dry powder; this is owing to the presence of carburetted hydrogen at a high temperature, which reduces the oxide of lead in the flux. This misfortune may occur from a crack in the kiln, or from the retention of the oils used in mixing the enamel. There is no remedy for the above evils; when they once occur, the work must be done again.

* The diamond was used until the first quarter of the nineteenth century, though it did not come into general use until the middle or end of the sixteenth. Previous to this time the pieces of glass were roughly shaped with a hot iron, and afterwards ground (chipped piece by piece) to the size required.

The kiln in which the glass is fired is composed of an iron box, on an average about 2 feet long by 14 inches wide, and 12 high, with grooves on each side to sustain iron plates, on which the glass is placed, in a bed of very dry powdered whiting, which prevents the glass, when fired to a state of semi-fusion, from adhering to the iron. This iron kiln is set above an ordinary fire box, with a fire flue between, and imbedded in carefully constructed brickwork the flues being so constructed that the flames may play completely round the iron box, which is never allowed to come in contact with the body of the fire. This arrangement allows for a gradual heating of the whole mass, and prevents the glass from breaking, through the too sudden increase of temperature. There are sight-holes in front of the kiln, through which the interior may be examined at any time. These are left open during the earlier part of the process, that the flames of the oaks used in painting the outlines may escape, before they are converted into carburetted hydrogen. When the interior of the kiln is seen to be of the required temperature, which, although called a full red heat, can only be judged of by much experience,—the fire is withdrawn, and the kiln and its contents are allowed to cool slowly.

The *annealing* of the glass is a point that should have more attention paid to it than it generally receives. If the kiln is opened too quickly, the contents will of course fly to pieces, so that a certain amount of annealing is compulsory. But it frequently happens that glass which has remained intact during the construction of a window, or even for months afterwards, will, on a sudden change of the temperature, show its want of sufficient annealing by falling to pieces. As a rule, the glass in stained windows cannot be annealed too much, for, although so fragile, no material is more exposed to changes of temperature.

The kiln is opened about twelve or fourteen hours after the fire is withdrawn, and the glass is carefully examined, to see that it is properly fired, which is known by a slightly glossy appearance. The glazier then begins his work. After placing each piece of glass in its right place on the cutting drawing, he selects the proper leaden bands with which to unite the parts together. These leaden bands have a groove on each side to admit the glass, and are made of various sizes, to suit particular classes of work, the best and strongest having the flanges in the form of segments of circles, instead of flat leaves. The ancient glass stainers cast their metal into the required form at once; but the plan now adopted is first to cast a bar of lead, and then pass it through grooved rollers of the pattern desired.

A common lattice or diamond-shaped window exhibits glazing in its simplest form, and in a similar, though more complicated manner, the lead in a stained glass window surrounds each separate piece of glass. The joints are then well soldered together, and additional strength is imparted by cementing the whole with red lead and oil, carefully worked into the hollows of the leaden bands. Thus, each completed section of a window forms one strong sheet of stained glass, which it would require wilful violence to injure.

The window is now fixed in a suitable position, and carefully examined; alterations are made, if required, and at last, carefully packed, it is sent to its destination.

FIXING.

The window is supported in its position in the building by saddle bars of iron, five-eighths of an inch in diameter, which should be painted with several coats of oil colour. These, as a rule, should never be more than twelve inches apart, since the stability of the window depends upon them, and they are by no means unsightly, provided they do not run through the faces of the figures, which defect must be carefully guarded against. Where the lights are wide, as in windows of the twelfth or thirteenth century, they should be fastened to an iron frame, wrought to the leading lines of the design.

The window should be further protected on the outside by a galvanized iron wire guard. This material is half the price of copper, which was formerly used, and, being more unyielding, answers its purpose better.

Stained windows should, if possible, be fixed by a workman accustomed to such operations. Without intending to disparage the ability of country glaziers, we must remark that they generally fail in erecting decorated windows, through their timidity in handling such costly material. A little more expense attends the employment of a trained workman from the place where the window was executed, but it will be found true economy in the end.

PRINCIPLES OF DECORATIVE ART.

Having erected our window, let us now see if it agrees with the true principles of decorative art, and if it fulfils the requirements of a stained window. As a decoration, then, does it harmonize with the architecture it is designed to enrich? Is it suitable for its position in the building? and does it form an appropriate part of the building itself? Although a stained window may present evidences of originality, care, and skill, both in drawing and colouring (without which no good work has ever been produced), yet, if its purposes are overlooked, it cannot be regarded as a successful production. It was in the strict fulfilment of the above requirements that the perfection of old windows mainly consisted, for none can enter an ancient sacred building without being struck with the harmonious, satisfying completeness which the noble stained windows impart to the edifice; and thus, we contend, not produced solely by the use of an excellent material, but by careful attention to the many details and trifles which are necessary to the attainment of a perfect work.*

In the next place, as a work of art, there are special requirements distinguishing stained windows, through which light is transmitted, from paintings on canvas, which are seen by reflected light; hence the general characteristics should be—a treatment abstract and simple, shading and foreshortening avoided as much as possible, and the outlines clear and decisive; minute gradations of colour are out of place, but a bright jewellery richness is imperatively demanded.†

* In the many discussions on the merits of the stained windows of the twelfth, thirteenth, and fourteenth centuries, we have never heard condemnation of any part, save the figure drawing; and it may be contended that the old masters of the art, who are admitted to have so thoroughly understood their work, would have adopted a more natural and refined treatment of the human figure, had they thought it right to do so.

† Though most paintings can be reproduced in stained glass, they will generally require some degree of adaptation both in treatment and colouring.

The difficulty in skillfully introducing the human figure into stained windows is so great, that some eminent authorities (Mr. Ruskin among them) have not hesitated to say that it can never be effectively accomplished. But experience confirms the view that, by keeping the above principles in mind, the difficulty may be successfully surmounted.

PRACTICAL APPLICATION.

ECCLESIASTICAL BUILDINGS.—Our remarks have already been so much directed to the use of the art in the decoration of churches, that it is not necessary to add anything further upon that subject here. There is one point, however, which requires observation—viz., its employment as a memorial of departed worth. *Memorial Windows* have justly attained an estimation equal to, if not greater than that in which marble monuments are held as mementoes of the Dead. In many respects their advantages are superior; an outlay that would provide an inferior monument in marble, is sufficient to erect a window of the highest class, while the scope afforded for sacred illustration, with reference to the virtues and works of the Departed, is incomparably greater. Instead of being obscurely situated, as is too often the case with other monuments, the window is in view of all the worshippers, while the very light which streams from heaven into the sanctuary, illumines the emblems of that faith which those whose memory we record loved and adored. To these considerations may be added their imperishable character; windows erected 800 years ago are still glowing with rich beauty, the hand of time but mellowing their splendours.

PUBLIC BUILDINGS.

Public buildings offer most appropriate opportunities for stained glass decoration—historical events, public characters, and armorial bearings, furnishing unlimited subjects for illustration in harmony with the character and purposes of the erection; and it is gratifying to see the extent to which this art is adopted in the decoration of our national and municipal buildings, and other places of public assembly.

DOMESTIC ARCHITECTURE.

The varied resources of Glass Staining are equally suitable for the decoration of mansions, affording an exquisite adornment for the windows of halls, corridors, staircases, &c., and in many cases effectually screening the objectionable lights at the back of the house. For these purposes, simple and beautiful patterns of rich colours* may be produced at very moderate expense. Family events and ancestral achievements afford subjects for windows of a higher character, approximating in effect to the magnificence of those in ecclesiastical edifices. Intermediate between the two, *Heraldry* holds its place as the most general and beautiful decoration for mansions. The Heraldic system of colouring is peculiar to itself as a science, and its principles, as to the relative positions of colours, might often be followed with advantage in other departments of decorative art: thus an Heraldic window admits of the most beautiful and brilliant colouring; affords scope for the most graceful

* As Figs. 2, 5, 6, 8, Plate II.

drawing and invention; and with its adjuncts, initial letters and legends, constitutes an exquisite enrichment for dwellings as the eye can desire. When armorial designs are introduced, either on coloured quarries* or geometrical forms, they are by no means costly; and even in their more elaborate forms, the richness they impart to any class of domestic architecture justifies an outlay which, at its maximum, comes within a fractional part of that frequently lavished upon articles of merely ornamental furniture, or of *verts*.

AMATEUR GLASS STAINING.

The art has of late been cultivated by many amateurs, whose productions have been of considerable merit; we may therefore conclude this introduction by making a few observations on the subject. Some of the operations, such as burning, glazing, and cementing the glass, are, from their roughness, or from requiring extensive apparatus, unsuited for amateur work; but these processes can be done by commission, at the Stained Glass Works. The designing and painting, however, present interesting subjects for study and occupation, and may be followed by any who have a taste for beautiful forms and combinations, and the perseverance to overcome the difficulties which are inseparable from the attainment of anything of value.

Prefuming that some aptitude for ornamental drawing has already been acquired, in commencing study the special principles of the art, as noted in the previous pages, must be kept in view, and skill in designing and execution attained by practice with the pencil; taking the various earlier styles as progressive studies, and joining with them adaptations of the forms of plants, leaves, and flowers. In commencing operations, the materials required are sheets of glass of various colours, a diamond, pliers, enamel colour, ground glass, slab and glass muller, pallet knife, bottle of dissolved lump sugar, and one of dissolved gum arabic, tracing pencils, rest for the hand, easel, and a badger-hair brush. In the earlier efforts, the attention should be confined to simple outline ornament, as in early English or grisaille work, leaving figures and subjects until considerable experience has been acquired. As a rule, the folds of the drapery and features should be expressed by simple opaque lines, such shadowing as is requisite being formed by laying on the glass, with a badger brush, a level wash of enamel, and, when it is dry, rubbing out the lights with the end of the finger. The ornamental part of the window will present no insuperable difficulties, though a few lessons at first are essential. Amateurs may thus, with ordinary perseverance, decorate the windows of their dwellings or churches with the productions of their own taste and skill.

RESTORATION OF OLD STAINED WINDOWS.

By the use of materials expressly prepared, old windows can be restored in perfect harmony with their original character and design. To render the restoration complete, the window must be taken to pieces, and the old glass passed through the kiln, which not only cleans it better than any other method, but refines the enamel without any injury to the staining. After the defective portions are replaced, the whole window should be reglazed with new lead, and cemented on both sides.

The cost of thus restoring an old window varies from 14s. to 21s. per foot, according to the degree of dilapidation.

* As Fig. 3, Plate iv

HEATON & BUTLER'S

PRICES OF STAINED GLASS WINDOWS.

THE following tariff is based upon lights averaging in size 7 feet high and 18 inches wide, and the rates quoted are in all cases per square foot. It is impossible to state prices which will meet every case, since variations will necessarily arise according to the quality of the material used, the size of the window, and the elaborateness of detail.

We make no quotation for the higher class windows executed on ordinary glass, considering the employment of the best material to be an important element in success; but the use of ordinary in place of Powell's best translucent flint glass, will generally admit of a reduction of about 10 per cent. from the prices named.

In all cases a special design will be prepared, for which no charge will be made if it is returned to us.

Plate 1.

GEOMETRICAL LEAD WORK.

This simple form of decorative glass is generally adopted for schools, and the first glazing of new churches, before the richer stained glass is erected. It is also suitable for the glazing of gentlemen's dwellings. The borders illustrated are of good character, and are adapted for either white or coloured glass; the latter increases the effect, without adding much to the expense.

Nos 1, 4, 6, 14, glazed in strong lead, and in any tint of Cathedral glass,				s.	d.
with coloured borders, and occasional pieces of colour				3	0 per foot.
" 3, 10, 12,	"	"	"	4	6 "
" 7, 11,	"	"	"	3	6 "
" 8,	"	"	"	2	4 "
" 5, 9,	"	"	"	4	6 "
" 13,	"	"	"	2	8 "
" 9, German Circles	"	"	"	3	0 "
" 9, Cut Circles	"	"	"	3	0 "

In Belgian Glass, 15 per cent. less

■

					s.	d.
Nos. 1, 2, 8, glazed with strong lead, without borders, but with white line..					2	0 per foot.
31	31	31	31	31	3	6
31	41, 6, 7	31	31	31	2	4
31	51	31	31	31	3	4
31	91	31	31	31	2	6
31	101, 111, 121, 131, 141, 151	31	31	31	2	8
31 9, in German Circles (Powell's Glass).						

In Belgian Glass, 15 per cent. less.

Plate 2.

Griffaille and ornamental quarry glass is now favourably received as a decoration for the aisle and clerestory windows of churches, especially when a subdued light is required. The general effect is warm and silvery, and, when a little colour is added, it is a most pleasing decoration. Griffaille glass often forms the groundwork of a window in which subjects, figures, or heraldry are introduced, as in Nos. 3, 4, 7, 9, 12. This treatment will frequently afford all the colour that is requisite, at an inconsiderable expense.

Nos.		Rolled Glass		Belgian Glass		Powell's Glass	
		s.	d.	s.	d.	s.	d.
1.	With any device, painted and stained by hand ...	4	6	4	0	5	6
2.	Coloured Borders	4	0	3	6	4	
3.	Geometric pattern, with coloured border (wreath and shield extra)	7	0	6	6	7	9
4.	Geometric pattern, coloured lines, cross-hatched ground, and with rich borders (panel extra) ...	10	6	10	0	11	3
5.	Running pattern, on plain ground, with coloured border	6	0	5	9	6	9
6.	Simple geometric work, with coloured centres and borders	6	0	5	6	7	0
7.	Ornamental work, on cross-hatched ground (without figure)	7	0	6	6	7	6
8.	Geometric work, with coloured centres and borders (rich work)	10	6	10	0	11	6
9.	Coloured centres and borders, cross-hatched ground (without subject)	8	0				
10.	Richly coloured griffaille work	10	6	10	0	11	6

Plate 3.

HERALDRY, EXECUTED IN BEST GLASS ONLY.

Arms, with mantling, helmet, and crest, initial letters in wreath, on quarry ground, with the legend repeated on oblique bands, and with the initial letters painted on quarries and borders, as shown in No. 1	...	...	21	0	per foot.
Arms in wreath, with ornament below, on geometric ground, figure 2	...	...	16	0	"
<i>This is a very effective and inexpensive decoration for carriages, &c.</i>					
Rich Heraldry, with supporters, &c., figure 3	...	...	30	0	"

Plate 4.

Memorial Window, Early Decorated period, with the subjects of the "Ascension," "Christ with Mary and Martha," and "Christ blessing little Children."

The prices of this style of work vary from 21s. to 26s. per square foot. There are 50 square feet of glass in the window illustrated.

Plate 5.

East window of St. Philip's Church, Kensington. Early Perpendicular work. This class of window, richly coloured, averages 27s. per foot.

Plate 6.

Windows in the style of the Decorated or second Pointed period, with the number of figures shown in the "Acts of Mercy" window, if carefully executed, are 30s. per foot. When fewer figures are introduced, the price is considerably less.

Plate 7.

Second Pointed window, in Woodborough Church, 25s. per foot.

Ditto, St. Andrew's Church, Watford, very highly finished, 30s. per foot.

We refer to this window as the richest work in the Decorated Style that can be produced. Each field of colour is composed of numerous small pieces of glass, each affixing in lead, glazed together

Plate 8.

EARLY ENGLISH WINDOW, ST. ALBAN'S ABBEY.

The glass of this period varies considerably in treatment. The work is often required of a very bold character, and occasionally (especially on the Continent) is very minute. The prices vary from 15s. to £2 2s. per foot; as illustrated, 30s. per foot.

Plate 9.

Single figures, under canopies, as in east window of Abington Church, 24s. per foot.
If on griffaille work, as in No. 7, Plate 2, 14s. per foot.

Plate 10.

JUDGMENT WINDOW.

Designed for the east window of St. James's Church, Upton, near Leamington. 35s. per foot.

FIXING.

The cost of fixing a window is, on an average, 5 per cent. of its value, exclusive of travelling expenses.

GUARDS.

Galvanized iron guards, 6d. and 9d. per foot, according to the thickness of the wires and their width apart.

The Illustrations have been Photographed on the Wood and Engraved by Mr. THOMAS BOLTON





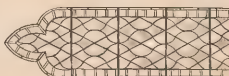
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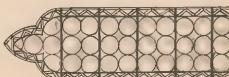
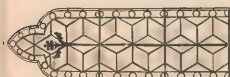
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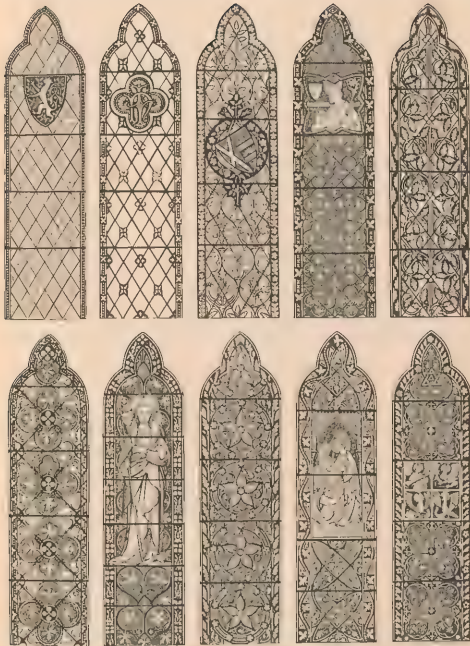
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8

ORNAIMENTAL AND FIGURAL GLAZING
HEARNS & BUTLER, 255 & 261, 263 & 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 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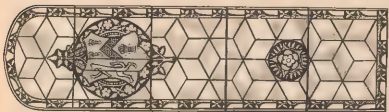
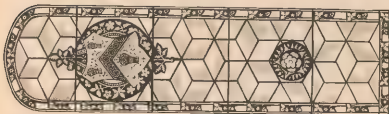


DESIGNED AND DRAWN BY
 HEARDS & BUTLER, 21A CANNINGTON STREET, HANFORD ROAD, LONDON, N.W.





ROYAL ARMS



ONE OF A SERIES OF WINDOWS IN THE HALL OF WILLOUGHBY HOUSE, THE RESIDENCE OF F. A. HANLEY, ESQ.

DESIGNED BY J. B. HANLEY, ESQ. FOR THE LONDON AND WESTMINSTER HOUSES, LONDON, N.W.



DESIGNED BY J. B. HANLEY, ESQ. FOR THE LONDON AND WESTMINSTER HOUSES, LONDON, N.W.



EAST WINDOW OF WHITTINGTON CHURCH, SALOP.—A MEMORIAL PRESENTED BY CAPTAIN CROXON

HEAPES & BUTLER, 25A CANNINGTON STREET, HAMPSTEAD ROAD, LONDON, N.W.



WINDOW OF ST. PHILIP'S CHURCH, KARL'S COURT

DESIGNED AND EXECUTED BY HAYDON & BUTLER, 21A CANNINGTON ST. HANDEDOWN ROAD LONDON, N.W.



14th CENTURY WINDOW—THE ACTS OF MERCY

HEATON & BOWLER, 214 CARDINGTON STREET, HARTFORD ROAD, LONDON, N.W.

PLATE 7.



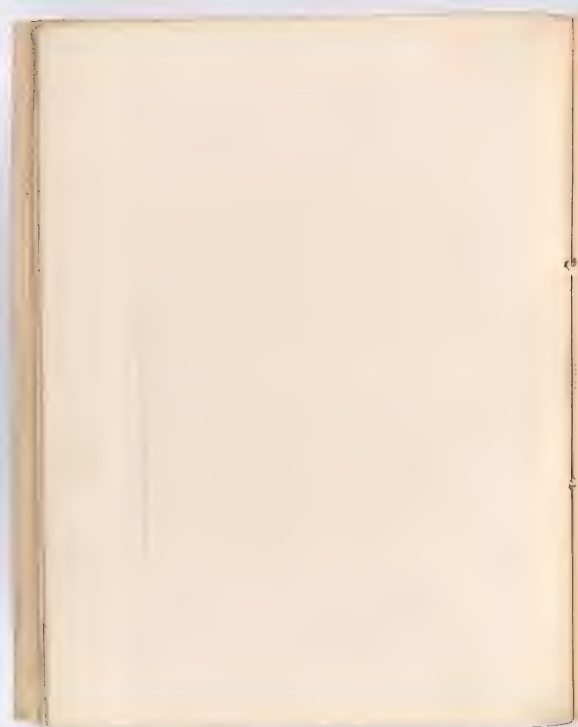
WINDOW IN ST. ANDREW'S CHURCH, WATFORD.
HAYES & BUTLER, 245 CARINGTON STREET, HAMMILL ROAD, LEAMING, N.W.



WEST WINDOW IN WOODHOUSE CHURCH.

HAYES & BUTLER.

245 CARINGTON STREET, HAMMILL ROAD, LEAMING, N.W.





WINDOW IN NORTH AISLE OPPOSITE THE FONT IN
 ST. ALBANS ABBEY HEATON & BUTLER LONDON



EAST WINDOW ERECTED BY THE REV. F. THURSBY, NORTHAMPTON, FOR THE REV. F. THURSBY.
HEATON & BOWLES, 21A CANNINGTON STREET, HANOVER SQUARE, LONDON, N.W.





[From *The Gothic Revival*, October 1, 1861.]

"*Medici*, *Heaton*, *Butler*, and *Byrne* exhibit some very fine windows, the most prominent feature of larger display is, however, their fine tracery work. The figure of *Moses*, in the window for *St. Alban's Abbey*, is fine both in conception and execution; and great beauty of color results in their most ingenious and delicate tracery. The attention they have received is well deserved."

[From *The Architectural Magazine*, Nov. 1, 1862.]

"*Peffer* on from those to the window of *Medici*, *Heaton*, *Butler*, and *Byrne*, we are struck with the evident influence that has been exerted on all the later works of this firm by their temporary connection with *Medici*, *Clayton* and *Bell*. The '*Adoration*' window is the least to our taste, the ultra medieval treatment being its most remarkable feature. The Oriental accessories introduced in the 'Saul's' window, as well as in that in the western transept are well managed, and give a pleasant variety without appearing inconspicuous. The best work, however, exhibited by this firm, is the panel in the western transept, representing the *Ascension*, of which we give an engraving, which, both in design, colour, and execution is eminently successful. In this, however, and in several of the other windows, the system of confining a key by leading up small pieces of various tints of blue appears to be carried somewhat to excess."

[From *Routledge & Co's Gloss to the Exhibition*.

"*Medici*, *Heaton*, *Butler*, and *Byrne* also stand in the front rank, their windows of the '*Adoration*,' and the three *Patron Saints* of *Great Britain*, illuminated by the Royal Arms, are especially worthy of praise; whilst that executed for *St. Alban's Abbey* (exhibited in a bad light) in the western transept, over the entrance to the annex for machinery in the building, illustrating the *Boyfille* and the *Passage* through the *Red Sea*, is the most elaborate and successful in the Exhibition. That of the '*Procession of the Death of our Lord*' will well repay a careful inspection."

* "Illustrated Catalogue," with Treatise on the Art of Glass Staining. Price 3s. 6d., Post-free.

HEATON, BUTLER, & BYRNE, Stained Glass Works,
NEW KING STREET, COVENT GARDEN, LONDON, W.C.

[From *The Craftsman*, April 26, 1862.]

"The only designs for stained glass windows that deserve a thought are those by *Medici*, *Heaton*, *Butler*, and *Byrne*—only, so horrible a window, is excellent, in harmony of colour and relation of parts as well as in style."

"In the west transept the brief window is the *Procession of the Death of our Lord*, the original cartoon of which was shown in the Architectural Exhibition of this year. The *St. Alban's* window below it, is a more elaborate work, and presents some novelty in its construction. The subjects are the *Boyfille*, and the *Passage of the Red Sea*. The border round the window is formed of the conventional early English foliage, in which birds and spirals have been introduced. It has been carefully finished, and the mapochronism must have entailed immense labour. Much of the pieces of glass in this work are ground very gradually from one edge, and afterwards polished. This method, not hitherto used, avoids the even tint of the colour, and produces a surprising play of light and an extreme, jewel-like effect of colour. *St. Alban's Abbey*, which will be adorned with this window, is almost deficient of stained windows."

"The '*Acts of Mercy*' window, for *St. Andrew's Church*, is another example of the good effect resulting from alternating richly-coloured subjects with a subdued ornament. The numerous figures are well drawn and coloured, and the composition contrasts favourably with the same subjects treated in the space adjoining."

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MEMORIAL WINDOW, ST. MICHAEL'S, COVENTRY.—EXECUTED BY MESSRS HEATON AND BUTLER, 25, MARKLON-ROAD.

BY SPECIAL APPOINTMENT
ARTISTS IN
STAINED GLASS



TO
HIS ROYAL HIGHNESS
THE PRINCE OF WALES.

HEATON, BUTLER, & BAYNE, 14, GARRICK STREET, LONDON, W.C.

Painted Windows and Church Decoration, Fresco
Painting, Mosaics, &c.



THE STUDIO, GARRICK STREET.

IN placing before their Patrons and others specially interested in the work of the Glass Painter and Decorative Artist an account intended to indicate the extent and varied character of the commissions entrusted to Messrs. Heaton, Butler, & Bayne during the past thirty years, it is hoped that, though the list is by no means an exhaustive one, it may serve to suggest places in all parts of England where examples of their skill may be found, whilst the brief descriptive accounts may also be serviceable to those who are deliberating on the selection of subjects for painted windows, frescoes, &c.

Messrs. Heaton, Butler, & Bayne have also executed many important works in Scotland, Ireland, and on the Continent of Europe; in Australia and New Zealand; and in many of the principal cities of the United States, including no fewer than fourteen Churches in New York and its neighbourhood. Amongst the Continental examples may be mentioned the east window and mosaic decoration of the reredos in the English Church at Cannes, erected as a memorial to H.R.H. Prince Leopold, Duke of Albany, and two windows placed in the south aisle of the same church in memory of the late Augustus Savile, Esq., whilst a fourth

window, designed for H.R.H. the Duchess of Albany, under the supervision of A. W. Blomfield, Esq., A.R.A., architect of the church, is now in hand. They may also refer Continental travellers to the painted glass in the English Church at Copenhagen, the foundation stone of which was laid by H.R.H. the Princess of Wales; to the painted glass and decoration, on an extensive scale, in the English Church at St. Petersburg; and to other examples.

It should be added that the engravings are inserted merely to serve as examples of **Messrs. Heaton, Butler, & Bayne's** treatment, and have no immediate relation to the adjacent letter-press.

Attention is specially directed to some remarks at the end of the Circular relative to the permanency of Glass Painting, and to the proofs afforded as to the enduring character of the work executed by this firm, which is believed to be practically imperishable.



DESIGNS FOR STAINED GLASS, BY HEATON, BUTLER, & BAYNE, 1854.

Examples in London and its Suburbs.

St. Vedast's, Gosser Lane, E.C.—This Church contains a large number of painted windows, an example of the work of Messrs H. A. N. B. & Co., Ltd., of the north side of the large window, each having a principal light, with a smaller light beneath it. The subjects of the principal lights are (1) the Betrayal; (2) our Lord bearing the Cross; (3) the Crucifixion; and (4) SS. Peter and John at the Sepulchre. The subordinate subjects represent, as antitypes—(1) Joseph sold by his Brethren; (2) Isaac bearing the Wood for the Sacrifice; (3) the Brazen Serpent; and (4) the Raising of the Dead Man at the Tomb of Elisha. Above these are four smaller windows, with Angels bearing emblems of the Passion—(1) the Crown of Thorns; (2) the Scapegoat; (3) the Crucifixion; and (4) the Martyr's Palm (presented by the Parishioners of St. Peter's, Cheap). It will thus be seen that the subject of each principal window has its antitype beneath it, and the corresponding symbol above it. The upper series is continued on the south side of the Church, where the four windows contain figures of SS. Matthew, Peter, Michael, and Vedast, the patron saints of the four parishes interested in the Church. A window near the foot is filled with glass representing the Baptism of our Lord, with a lower panel representing Christ Blessing Little Children. The two windows at the west end, now in the hands of the firm, will contain figures of eminent men once connected with the parish. These important works have been executed under the supervision of A. W. Blomfield, Esq., A.R.A., Architect.

St. Luke's, Old Street, E.C.—Here may be seen an important and interesting series of windows. In the great east window the centre light, representing the Crucifixion, is of old glass; and the lights on either side, depicting the Nativity and the Ascension, are made to harmonise with it in style and execution. Two other windows in the chancel represent SS. Philip and James the Less, with incidents in the lives of SS. Luke and Paul as subordinate subjects. The windows on the north side of the Church represent the Mosaic Dispensation, and those on the south, the Christian Dispensation. The former include figures of SS. Matthias, Simon, Jude, Matthew, and Bartholomew, with the Passage of the Red Sea, the Delivery of the Tables of the Law, the Passover, and the Sacrifice of Isaac; on the south are SS. Thomas, Andrew, John, James the Great, and Peter, with the Baptism of our Lord, the Sermon on the Mount, the Last Supper, and Christ bearing the Cross. The walls of the Church are also decorated.

St. Mary's, St. George's Lane, E.C.—Numerous examples of the work of the firm, recently executed. The large south window, representing the Ascension, is particularly effective and full of colour. In harmony therewith, on the east and south, are four side windows and four oval windows.

St. John's, Farringham, S.W.—Most of the glass in this Church has been executed by the firm. The east window of five lights (presented by A. W. Blomfield, Esq., A.R.A., as a memorial of his father, Bishop of London, 1858-1866) is in the style of the 15th century. The subject of the centre light is the Crucifixion; the side lights represent (1) SS. Mary Salome and John the Baptist, (2) the B. V. Mary and S. John, (3) S. Peter and Isaiah, (4) SS. Augustine and Stephen; the last-named four bear scrolls inscribed with passages from the *72 Dyns*. The Last Supper occupies the lower part of the three central lights, flanked on one side by the Nativity, and on the other by the Baptism of our Lord. The headings of the lights contain, on white quarry grounds, the four Archangels; and in the tracery above are the nine orders of Angels, with other accessories. The pinnacles beneath the window is adorned with figure subjects, painted in oil on mahogany panels.

St. John's, Paddington, W.—The large east window consists of seven lights, and the central one is divided into two panels, containing figures of our Lord as the Good Shepherd, and of His antitype David. The other lights represent the Good Samaritan, the Miraculous Draught of Fishes, the Prodigal Son, and Christ Teaching the Multitude from the Ship. These subjects are beneath Perpendicular canopies. The west window contains nine subjects from the history of Joseph.



S. JOHN THE EVANGELIST.

S. Andrew's, Stoke Newington, M.—The firm are rapidly completing the scheme for beautifying this Church with painted glass and decoration. The east window, an example of rich colouring, represents the Last Supper and the Ascension.

S. Mary Magdalene, Munster Square, N.W.—On the north side of this Church are the important three-light windows—one (presented by Mr. Commissioner Kerr) represents the Raising of the Widow's Son at Nain; the other (the gift of Mrs. Watts) represents the Transfiguration.

Sole Trinity, Grompton, S.W.—Here are several windows in the early style, with medallions containing figure subjects, upon an ornamental white ground.

S. Matthias, Earl's Court, Kensington, S.W.—This Church differs strikingly in example of the effectiveness with which a dark and dingy interior may be completely transformed by means of judicious decoration. The chancel is adorned with elaborate paintings: the two large subjects on the north and south walls are the Nativity and the Supper at Emmaus, whilst smaller ones represent Christ as the Good Shepherd, and S. Matthias, patron saint of the Church. On the east wall are depicted Adoring and Greeting Angels, and the paintings on the ceiling illustrate the *Benedictus*. The main body of the Church is treated in a simple and inexpensive, but very effective style. The leading feature of the decoration in the aisles is an arcade containing figures representing the Church Triumphant, alternated with scenes from the Passion of our Lord, altogether fourteen in number.

S. Michael and All Angels, Paddington, W.—This Church affords another example of the kind of decorative treatment just referred to.

City Temple, Finsbury Viaduct, E.C.—Here may be seen a reproduction in painted glass of Holman Hunt's well-known picture "The Light of the World."

Other examples at S. John's, Welton Road, S.W.; Quebec Chapel, W.; S. Mary's, Bryanston Square; S. George's, Queen's Square, Bloomsbury; Westminster Abbey (Brass Memorial); Christ Church, Hampstead; Christ Church, Paddington; Holy Trinity, Hoxton; Chapel of S. James House, Fulham; Holy Innocent's, Hornsey; S. John's, Hampstead; All Saints, Grosvenor Road, S.W.; S. Paul's, Woburn; National Scottish Church, Pont Street, S.W.; S. John's, Hammersmith; Chapel of S. John's House, Norfolk Street, Strand; S. Peter's, Stroatham; All Saints, Clapham; Cemetery Chapel, Camberwell; S. Jude's, Brinton; S. Mark's, Kennington; S. James', Kennington; S. Paul's, Forest Hill; S. Matthew's, Ealing, &c.

BERKSHIRE.

Ascot: All Saints' Church.—The chancel of this Church is very elaborately decorated. The panelled bays of the roof are filled with subjects taken from the *Benedicite*, and the north and south walls are adorned with large paintings, representing the Agony in the Garden and the Betrayal, beneath which are angels bearing scrolls, inscribed with appropriate texts. Below these are the three Maries and other figures. On the east face of the chancel arch are Angels adorning the Lamb, and on its western face is the Incredulity of S. Thomas. The general ornamentation is in the Decorated style.

Wexington College Chapel.—The decoration of this Chapel, still in progress, deserves attention.

Other examples at Hungerford, Eddington, Little Missenden, Beeton, West Houghton, and Windsor Parish Churches; Newbury Cemetery Chapel, &c.

BUCKINGHAMSHIRE.

Hughenden Church: Beaconsfield Memorial.—The chancel of this Church forms part of the National Memorial to the late Earl of Beaconsfield, and the general effect is rich and harmonious. The east wall is adorned with figures of the four Evangelists, under canopy work; and beneath these, in medallions surrounded by ornament, are the Prophets Isaiah, Jeremiah, Ezekiel, and Daniel. Around the chancel arch is a painted border with seven divisions, containing doves, emblematical of the seven gifts of the Holy Spirit, with a diapered background, in which are five circles with groups of adoring angels. The dado, of dark red, with vine ornament in a darker tint, is enriched with bunches of grapes in gold; the spays of the windows are ornamented with sprigs of incense, vine, wheat, olive, &c. On the south wall of the chancel is a painting representing the Epiphany.

Other examples at Tyltingham and Clifton Reynes Churches.

CAMBRIDGE.

Trinity College Chapel.—This Chapel has undergone complete transformation, being enriched in every part. The windows are filled with painted glass, and the walls and roof have been subjected to decorative treatment of the highest order, illustrative of "the Holy Church throughout all the World." Its roof (regarded as the



B. LORR PAINTING THE VIRGIN.

fine glass by the firm in harmony with the old glass yet remaining in another part of the Chapel.

Trinity Hall, St. Peter's College, Jesus College, and Caius College.—The firm executed the glass and decoration executed by the firm.

St. Theological College.—The Chapel of this College should be mentioned for a small but beautiful window, the composition of which includes figures of Doctors and eminent Divines of the Church.

Other examples in Cambridgeshire, at Littleport and Fulbourn Churches.

CHESHIRE.

Chester Cathedral.—Amongst the works executed in this Cathedral is a window above the chancel arch, in the silvery style of the 15th century, containing in the centre the *Salvator Mundi*, with the figures of S. Joseph, the R. V. Mary, S. Anna, and S. Simeon, on either side. The tracery (which occupies a predominant share of this window) includes the Annunciation, with emblems of the Trinity, angels, monograms, &c. Messrs. HEATON, BUTLER, & BAYNE have also inserted another window, of unusually large dimensions, and consisting of seven lights, in the south transept of the Cathedral, the drawing for which was amongst the firm's exhibits at the Royal Academy, 1888. This window (the gift of Lord Egerton of Tatton) represents the Adoration of the Kings, the Crucifixion, and the Ascension, with sixteen subjects illustrative of Faith. It is in the Late Decorated or Early Perpendicular style.

In the **Chapter House** is a large historical window of five lights, containing the following subjects and figures: (1) The Early Piety of S. Werburg; (2) The Body of S. Werburg brought to Chester for Burial; (3) S. Werburg at Ely; (4) Elfrida, Queen of Mercia; (5) Kings Edmund and Edgar; (6) Earls Leofric and Hugh Lupus; (7) King Athelstan and Earl Randolph; (8) King Henry VIII.; (9) Hugh Lupus, Earl of Chester, endowing Monks from Bec; (10) Earl Randolph the Good presenting Gifts at the Altar; (11) King Henry VIII. establishing the See of Chester; (12) the King's Commissioners dissolving the Monastery; (13) Restoration of the Cathedral, 1871. The first three subjects are in the topmost lights, and between these and the lower lights is a beautiful grisaille band relieved with heraldry. The window is further adorned with the arms of the Earls of Chester and others, of the See, City, &c.

The firm also designed the *opus sectile* panel erected in the Cathedral as a memorial to Officers of the 22nd (Cheshire) Regiment who have died whilst engaged in active service.

Roosterne Church.—A five-light transomed window, delicate in treatment and quiet in colour.

Other examples at S. Oswald's, Chester; Kingsley Church, Frodsham; S. Paul's, Broughton; S. Thomas', Stockton Heath; S. John's, Great Sutton; S. John's and S. George's Churches, Altrincham; S. Margaret's, Dunham Massey; Fulford, Grappenhall, Croston, Ince, Tinsperley, Brooklands, and Dovenham Churches.



"GIVE LAUREL TO WORTH MEN."

CORNWALL.

Gustaf Church.—A fine Perpendicular window of five lights filled with single figures, inserted under the supervision of J. Peers St. Aubyn, Esq., Architect.

Other examples at S. Ewe's, S. Austell; S. John's, Truro; Llanivory and Marazion Churches.

DERBYSHIRE.

Chesterfield Church.—Two interesting windows, executed for Mrs. Walker and Major Konarski, one representing the Presentation and the other Guardian Angels (after Perugini).

Other examples at Bentley and Chapel-en-le-Frith Churches.

DEVONSHIRE.

Paignton Church.—Some fine windows representing the Nativity and other subjects.

Other examples at Exeter Palace Chapel; S. Luke's, Torguay; Brixham, Bighury, Filleigh, Abbotszwil, and Otterton Churches.

ESSEX.

S. Oystin's Church.—Here is some interesting glass (executed for Sir John Henry Johnson, of S. Oystin's Priory) illustrating the history of the Priory.

Other examples at S. Leonard's, Colchester; Chingford, Brightlinges, Holton S. Mary's, Stock, and Newport Churches; Chapel of the Orphan Asylum, Wansstead, &c.

GLOUCESTERSHIRE.

Bredon Church.—A large five-light window in the style of the Italian Renaissance, representing the Adoration of the Magi.

Telford Church. A fine three-light window.

Other examples at the Private Chapel, Tyntesfield, Bristol; Tewkesbury Abbey Church; Ladies' College, Cheltenham; Dunstons Abbey Church, &c.

HAMPSHIRE.

Alton Church. A fine five-light window, representing the Healing of the Sick.

Pear Tree Green Church, Southampton.—A good three-light window.

Other examples at S. Michael's, Bournemouth; S. Michael's, Southampton; Brixbourne, Stoke Bishop, Eastbourne, Eton, and Langerish Churches.

HEREFORDSHIRE.

Hereford Cathedral.—The Goss Memorial window (erected in memory of Sir John Goss, Composer and Organist of the Cathedral,) deserves the attention of visitors.

Other examples at Belston Church, Ross; and S. James', Hereford.

HERTFORDSHIRE.

Glendonham Church, near Watford.—The east end of this Church presents a very complete example of the work of the firm in painted glass and mosaic. The fine five-light window at the east end has in the centre Our Lord seated in Majesty, whilst in the other lights, in two tiers, are the Prophets Moses, David, Isaiah, Jeremiah, Ezekiel, Daniel, Elijah, and John the Baptist. The recesses beneath the window contains five mosaic panels, representing the Crucified Saviour attended by Angels, and the Twelve Apostles with their several emblems.

Other examples at Watford, Wheatthorpe, Hitchin, Knebworth, and Enfield Churches; and at the Wesleyan Chapel, New Barnet.

KENT.

Canterbury: S. Martin's Church.—In this Church are three-light, two-light, and single-light windows executed by the firm, with subjects derived from the life and labours of S. Augustine, and designed in harmony with the architecture of the Church, which is one of the oldest in England. The chancel has also been recently decorated by the firm.

Charlton: S. Paul's Church.—MESSRS HEATON, BUTLER, & BAYNE have nearly completed an important series of windows for this Church. The large east window, illustrating the *Te Deum*, is of special interest.

At *S. Mildred's* and *S. Margaret's Churches, Lee*, and *St. Giff Saints' Church, Blackheath*, are some noteworthy examples of the work of the firm, especially at the last-named Church, where there are two windows of exceptional artistic interest.

Gickley Church.—The west end and transept contain numerous examples of the work of the firm.

Maidstone: S. Michael's Church.—An adjacent series of windows, each forming part of a general scheme of treatment very carefully thought out by the Vicar, the Rev. G. B. Coulcher. Over the chancel arch is a fresco painting representing the Crucifixion.

Goffestone Church. Here is some interesting glass, including figures of Our Lord and of the Four Evangelists.

Other examples at *S. Nicholas, Strood*; *S. Bartholomew's, Dover*; *Aldington Church, Hythe*; *Kippington Church, near Sevenoaks*; *S. John's, Sevenoaks*; *S. Paul's, Greenwich*; *Holy Trinity, Blackheath*; *S. George's, Weald*; *Borstal, Newington, Keston, Cobham, Horne Bay, Teynham, Frindsbury, and Hoar Churches.*

LANCASHIRE.

Turner Memorial, Dingle Head, Livers.—The large window of the chapel (the gift of Mrs. Turner) is an important example, executed under the supervision of A. Waterhouse, Esq., R.A., Architect.

Pendleburg: S. John's Church.—Examples of figure painting and of ornamental glass, executed under the supervision of Medland Henry Taylor, Esq., Architect, of Manchester.

Shab Church.—Some good decorative work.

Dobcross Church.—Three windows at the east end, rich in treatment and chaste in effect. The central window represents the Crucifixion, the others contain single figures.

Turton: S. Anne's Church.—A rich and handsome window of four lights, representing the Adoration of the Magi.

Other examples at *S. James, Barrow-in-Furness*; *S. Ann's, Haughton, near Manchester*; *All Saints, Clayton-le-Moors*; *Gatley Church, near Manchester*; *Whitworth Church, near Rockdale*; *Facet Church, Liverpool Seamen's Orphan Institution, &c.*

LEICESTERSHIRE.

Leicester: S. Martin's Church.—An interesting series of single figure windows, and other examples.

Leicester: S. George's Church.—A large and very handsome east window, with adjacent mural decoration.

Other examples at *S. Mark's, S. Leonard's, and Holy Trinity Churches, Leicester*; *Woodham Eves, Ratcliffe, Knighton, Wyomondham, Narborough, and Keyham Churches.*

LINCOLNSHIRE.

Grantham Church.—Attention is here directed to the fine oak reredos, designed by A. W. Blomfield, Esq., A.R.A., the panels of which are filled with an interesting series of subjects taken from the life of our Lord. The artist has adopted the style of treatment seen on the panels of the ancient painted screens in which the Norfolk Churches are so rich. The large Perpendicular east window, the lower part of which is hidden by this beautiful reredos, is kept very light in colour, and is adorned with single figures of Bishops and Fathers of the Church.

Hedon Church.—Two large and interesting windows.

Other examples at *S. Mary's, Wainfleet*; *S. Luke's, Manningham*; *Abbey Church, Bourne*; *Dunnington, Louth, Tathwell, Waddington, Horncastle, and Barrowby Churches.*

MIDDLESEX.

Hampson Church.—The east window and another window in the chancel are fine examples of silver treatment

Other examples at S. Paul's, Brentford, Harrow, Isleworth, Acton, and Stanmore Churches. See also examples in London and its Suburbs, pp. 3-4.

NORFOLK.

West Norfolk Church.—Some important work has been completed in this Church for H.R.H. the Prince of Wales, including heraldic decoration relating to the alliances of Her Majesty's children. Also a very fine east window, representing the Crucifixion. (*See Illustration, p. 2.*)

Sandringham Church. Here also some interesting windows have been executed by the firm for His Royal Highness.

Quiddenham Church.—A four-light window, depicting the three Maries at the Sepulchre, and the appearance of our Lord to Mary after His Resurrection; the lower part of the window represents the Entombment.

Bingham Church.—Four large three-light windows, light in treatment, with large handsome figures of the Twelve Apostles.

Other examples at Christ Church, Eaton; Swaffham, and Morley Churches.

NORTHAMPTONSHIRE.

Peterborough Cathedral.—A four-light Perpendicular window representing the Baptism of Christ and the Last Supper.

Peterborough: S. John's Church.—Three large Perpendicular windows, the subjects of which are the Ascension, the Resurrection, and the Day of Pentecost.

Other examples at S. Giles, Northampton, and Lovett Church.

NORTHUMBERLAND.

Rothsburg Church.—A three-light window representing the Crucifixion

NOTTINGHAMSHIRE.

Whiston Church.—A decorated triptych may be seen here.

Wintborne Church. The windows of the chancel and baptistery, light and silvery in effect. Also a decorated reredos, executed under the direction of Sidney Gambler Parry, Esq., Architect.

Other examples at Eastwood, North Clifton, and Scriven Churches.

OXFORDSHIRE.

Banbury Church.—This Church, classic in style, is filled with glass executed some years ago, but is chiefly noteworthy for its decoration, which is very effective. The roof or semi-dome of the chancel is adorned with subjects from the *Te Deum*, beneath which are figures of the Twelve Apostles. Over the vestry door are the Archangels Michael, Gabriel, Raphael, and Uriel, with their emblems.

Orford: S. Barnabas (The Sacrifice).—Here is a very fine decorated pulpit of walnut, designed by A. W. Blomfield, Esq., A.R.A. Its panels contain painted figures of S. Augustine, S. Clement, and seven other early preachers of the Church, and above these, in smaller panels, are the nine orders of Angels.

Other examples at Ramsden and Wolverton Churches.

SHROPSHIRE.

High Escall Church.—A fine three-light window, rich in colour.

Meppon Church.—The east window of three lights, representing the Crucifixion and the Last Supper, is an example of warm and rich colouring.

SOMERSETSHIRE.

North Curry Church, near Taunton.—A five-light window, representing Our Lord in Majesty, executed under the supervision of Oldred Scott, Esq., Architect.

Other examples at S. Nicholas, Radstock; Fitzhead Church, Taunton; Monkton, Chewton Mendip, Clevedon, and Combe Down Churches.



STAFFORDSHIRE.

Longton Church.—A window in the south aisle, representing the Maries at the Tomb, is remarkable for beauty of drawing and colouring; a window, similar in treatment, on the opposite side, represents the Presentation at the Temple. There are also two subject windows in the chancel.

Wolverhampton: St. Peter's.—A series of fresco paintings representing the Parables of Our Lord.

Other examples at Leek Church, and the Mission Church, Burton-on-Trent.

SUFFOLK.

Surg. St. Edmund's: St. Mary's Church.—A series of three-light windows, representing the Triumph of Faith, the subjects being taken from the 11th chapter of the Epistle to the Hebrews. Each light contains a single figure, beneath which is an appropriate subject, and the treatment harmonises in design and colouring with the Perpendicular architecture of this fine church. Seven of these windows are already inserted.

Great Barton Church.—A Jubilee window, very elaborately treated, and containing a portrait of Her Majesty the Queen.

Other examples at Little Bradley Church, near Newmarket; Oakley Church, near Scole; St. Mary's, Newmarket; Beccles, Debenham, Long Melford, Pakenham, and Elmwell Churches.

SURREY.

Effingham Church. Three-light and two-light windows in the chancel, the former representing the Crucifixion.

Mortlake: St. Mary's Church.—The east window (of five lights) and other chancel windows are full of interest.

See also examples in London and its Suburbs, pp. 3-4.

SUSSEX.

St. Leonard's: St. John's Church.—A fine east window representing the Crucifixion, the west window, and a series of windows on the north and south sides. Also a decorated chapel and a painted altar. The chancel, too, is now being decorated.

Hastings: Off Saints' Church.—The large west window (erected as a memorial to his father, by W. Stubbs, Esq.) has been executed under the supervision of W. Batterfield, Esq., Architect, and deserves attention for its effective colouring.

Warnham Church. The whole of the windows, together with the mural decorations, and the painted panels of the beautiful oak reredos, are the work of the firm, executed for C. Lucas, Esq., under the supervision of A. W. Blomfield, Esq., A.R.A.

Other examples at Chapel Royal and St. Anne's Church, Brighton; Chapel of the Convent of the S.H. and Annunciation Church of the S.H., Brighton; St. Andrew's, Edburton; Preston, Buxted, and Loughton Churches.

WARWICKSHIRE.

Warwick: St. Mary's Church.—A fine six-light window, filled with subjects beneath Perpendicular canopies.

Edgbaston: St. Augustine's Church.—A very interesting three-light window, with subjects illustrating the life of St. Augustine.

Rigbycliffe Church.—A large window, adorned with single figures, in memory of the late Sir Titus Salt.

Coventry: Holy Trinity Church.—A fine window, representing the Adoration of the Magi, and known as the Lynes Memorial. The west window was also executed by the firm.

Coventry: St. Michael's Church.—The Baptistry window is deserving of attention.

Other examples at St. John's, Perry Bar; St. Michael's, Leamington; Birdingbury Church, near Rugby; and Arrow Church.

WESTMORELAND.

Crosthwaite Church, near Kendal. A handsome oak reredos (the gift of T. Argles, Esq.) elaborately decorated in gold and colours, with painted figure panels. Also several windows, executed under the supervision of R. Bentley, Esq., Architect.

Beefham Church, Milnthorpe.—A fine five-light window, representing Our Lord in Majesty.

Other examples at Skelmergh Church.

WILTSHIRE.

Tedworth Church.—An interesting window. Also, the decoration of the chancel and roof.

Westbury Church.—Two three-light windows, very soft in effect, and rich in colour.

Other examples at Great Badbury Church (executed for the Marquis of Ailsbury); Semley, Tedworth, and Petherie Churches.

WORCESTERSHIRE.

Leigh Church.—A fine five-light east window, late in style and silvery in treatment.

Noteworthy examples of the work of the firm may be seen in the Churches at *Upton-on-Severn* and *Wribbenhall*. *Other examples at Overbury Church and Hillside School Chapel, Malvern.*

YORKSHIRE.

Thorpe: St. John's Church. The new west end of this Church is by Mr. Heaton, Butler, & Bayne. The subject of the east window is the Adoration of the Lamb. The east end has also been decorated by the firm.

Goßerby Church, near Thorpe.—The windows in the chancel and south aisle have been filled with glass by the firm.

Garnley Church, Leeds. The large east window, representing the Ascension, was executed under the supervision of Messrs. Charley & Connor, Architects.

Rippar Church, near Castleford.—The great west window, north chancel, and three altars of the *Manningham* Churches, are full of interest.

Other examples at Wath Church, Ripon; Bramhope Church, Leeds; St. Paul's, Staley; St. John's, Huddersfield; St. James, Hebden Bridge; East Ardsley Church, near Wakefield; Arncliffe Church, near Ripon; Follifoot, East Witley, Aldwincbury, Hulton Roof, Welbush, Hopsall, Gilsburn, Skelbrooke, Falskirk, Lathryngham, Roppenden, Grotmont, Langthorne, and Kirkby Overblow Churches.

OTHER COUNTIES.

Examples at Leighton Buzzard Church, BEDFORDSHIRE; Chirk, Llanrhadr, and Llanfair Churches, DENBIGHSHIRE; Bradpole and Overmagne Churches, DORSETSHIRE; St. Hilda's, Hartlepool, DURHAM; Abbot's Ripon Church, LINCOLNSHIRE; St. Andrew's, Northampton, NORTHAMPTONSHIRE; St. Andrew's, Northampton, NORTHAMPTONSHIRE.

TOWN HALLS, MANSIONS, &c.

Eaton Hall, Chester.—The firm were engaged for many years in the decoration of Eaton Hall, the palatial seat of His Grace the Duke of Westminster, K.G., and the work, which is on a superb and most extensive scale, was carried out under the personal superintendence of the late Mr. CLEMENT HEATON. It comprises the decoration of the entire suite of state rooms, drawing rooms, saloons, &c., and thirty rooms in the private wing. The windows of the chapel attached to the mansion are filled with painted glass executed by the firm from the designs of Mr. Sturges. It may be added that Messrs. HEATON, BUTLER, & BAYNE have also executed for his Grace numerous painted windows for the Churches at Palford, Akford, Halkyn, &c.

Mercers' Hall, Ironmonger Lane, E.C.—The fine hall of the Mercers' Company has been adorned with a series of six windows of the highest historic and artistic interest. They are in the classic style, and contain figures of Queen Elizabeth, Shakespeare, Spenser, Milton, &c. The dome of the hall is filled with decoration, representing the Signs of the Zodiac.

Other examples of painted glass and decorative treatment may be found in London at MERCHANT TAYLORS' HALL, Threadneedle Street; DRAPERS' HALL, Throgmorton Street; and the CITY OF LONDON SCHOOL, Thames Embankment, where there are two large windows, similar in treatment to those in Mercers' Hall, depicting three classic and three modern poets.

In the Provinces Messrs. HEATON, BUTLER, & BAYNE may direct attention to PLYMOUTH TOWN HALL, where there is a series of historical windows of much interest; MANCHESTER TOWN HALL, the grand hall of which is most elaborately decorated; ROCHESTER TOWN HALL, adorned throughout with historical glass and decorative treatment; MAISON DIEU, DOVER, where there are several historical windows executed from cartoons by E. J. Poynter, Esq., TOWN HALL, DOVER, which has an interesting series of three-light historical windows, filled with single figures, executed from the designs and cartoons of H. W. Lonsdale, Esq.; MANSION HOUSE and MERCHANT VENTURERS' HALL, BRISTOL; MUNICIPAL BUILDINGS, LEICESTER, &c.

The Permanency of Glass Painting.

SOME uneasiness having been excited in the public mind by a letter from the Rev. John G. Lonsdale, Canon of Lichfield, which appeared in the *Times* of February 1, 1883, Messrs. Heaton, Suffer, & Gagne think it desirable to re-assure their patrons in all parts of the kingdom, and to show that they had previously been able to satisfy Canon Lonsdale himself that his remarks would not apply to specimens of their work sent for his inspection, and submitted by him to the severest tests.



VIRGIN AND CHILD (AFTER HUBERT).

"Unfortunately," says Canon Lonsdale, in the letter referred to, "within the last two or three years evident tokens of decay have shown themselves in some modern glass windows. That such mischief is universal is indeed far from the case, and how far it has proceeded I know not; but I can point to four churches in this immediate neighbourhood where decay is plainly visible and is not denied by the artists themselves. And by 'decay' I mean that the colour, or pigment, applied to the glass has begun to peel off, in other instances to fade in brightness, while elsewhere the delicate shading in the hair or features of figures, or on their dress, is growing faint and indistinct. These windows, to which I refer, are all the work of one firm of artists—a firm of great repute and very wide employment."

Canon Lonsdale naturally shrinks from the unpleasantness of particularising the firm to which he refers, and Messrs. Heaton, Suffer, & Gagne have no desire to say anything in disparagement of others, but as there are not many firms "of great repute and very wide employment" in this department of art, they may perhaps be excused for stating that theirs is not the firm alluded to. Indeed, Canon Lonsdale consulted them before writing his letter to the *Times*, and was informed that for years past they had been in the habit of using a permanent pigment discovered by their late partner Mr. Clement Heaton, which had withstood every test that could be suggested. In proof of this they sent for the reverend gentleman's examination a piece of painted glass which had for seven years been exposed to the deleterious influences of a London atmosphere in a yard at the back of their premises, and they had the pleasure of receiving from him a letter containing the following conclusive testimony as to its durability:—

"You probably know the 16th century glass in this Cathedral: we have some of it down at the present moment, for the mullions want repairing, and the leading of the glass is bad, but we tried this glass with a chisel. No more effect was produced on it than if it had been a piece of iron. AND SO, AS YOU SAY, IT IS WITH THE PIECE OF GLASS YOU HAVE BEEN SO KIND AS TO SEND FOR MY INSPECTION. THE PIGMENT SEEMS THOROUGHLY FUSED INTO THE GLASS, AS IF THEY WERE ONE SUBSTANCE."

It may be added that on the 26th of April an important paper on this subject was read at a meeting of the Society for the Encouragement of the Fine Arts, Conduit Street, W., under the Chairmanship of Mr. G. A. Storey, A.R.A., by Mr. Philip A. Newman, who described the method of glass-painting, and showed that Canon Lonsdale's strictures must not be accepted in too general a sense, but should be confined to the use of soft fluxes and insufficient firing; and, further, that it was illogical to deduce from experiments on

unending work the conclusion that "the art either of properly mixing pigment or of sufficient firing, or of both, seems not yet to have been discovered." Mr. Newman quoted an exhaustive paper contributed to *The Architect* by Mr. Heaton as long back as February, 1880, in which he detailed the results of his inquiries into the composition and permanency of enamel pigments used in glass-painting, and gave qualitative analyses of ancient glass from Beaulieu Abbey, Salisbury Cathedral, and elsewhere. It is impossible to give here even a brief résumé of this important contribution to the literature of glass-painting, and it must, therefore, suffice to state that the endurance of these enamel pigments is chiefly dependent, first, on the use of a properly sileicated flux, based on wheat straw ash, which contains about 75 per cent. of silica; and, secondly, on efficient firing.

Messrs. Heaton, Butler, & Bayne believe that, with the use of the pigment discovered by Mr. Heaton, as the result of his researches, their work will practically defy atmospheric effects; whereas decay and disappointment, sooner or later, must be expected from the use of pigments containing borax, lead, or other soft fluxes. But, as is generally the case, enduring work cannot be produced so cheaply as that which is less permanent, and which the patrons of this beautiful art will be wise to avoid.

It should, however, be observed that the question of price, even for the best work that can be supplied, is greatly dependent on choice of subjects and on their treatment. Elaborate figure subjects, full of minute detail, are necessarily more expensive, both to design and to execute, than those which are of a simpler character. But the two points invariably aimed at by Messrs. Heaton, Butler, & Bayne in all their work are artistic pre-eminence in design and absolute permanence in execution. The quality of material and workmanship is in all cases the same, and they may with confidence affirm that the methods they pursue, combined with the use of the pigments due to Mr. Heaton's researches, enable them to produce glass which in beauty of colour and permanence of effect is unsurpassed even by those works of past ages which still claim our admiration and reverence, and are justly pointed to as examples for the imitation of the modern artist.

These remarks apply with equal force to other kinds of Church adornment, and Messrs. Heaton, Butler, & Bayne are prepared to give their advice as to schemes of decoration, either in glass or fresco, and even to prepare designs free of cost, where there is a reasonable chance of the work being entrusted to their care.

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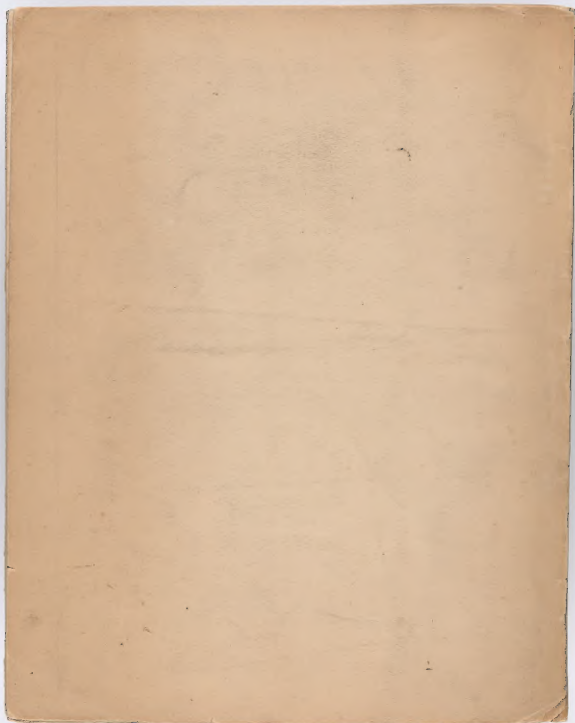
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